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ACCESSIONS AND NOTES

A PAINTING BY LORENZETTI.
—The picture by Pietro Lorenzetti, representing Saint Catharine, which is exhibited this month, comes from the Reber Collection at Barmen, Germany, where it was attributed to Ambrogio Lorenzetti. This was the name given to it when purchased by the Museum, but since that time the painting has been pronounced by Bernhard Berenson as undoubtedly the work of Pietro, the elder of the two Lorenzetti brothers.

The panel is a fragment of an unknown altar-piece, which was probably analogous in its arrangement to the type of Sienese altar-pieces fashionable at the time, of which the painting at Santa Maria della Pieve in Arezzo is a well-known example. These consist of separate figures, each in its own section, grouped in tiers about the principal part, which shows the Virgin and Child or the Saint in whose honor the work was erected.

In our fragment, the half-length figure of the Saint is represented facing the on-looker. The background is gold, confined at the top by an arched moulding. The figure wears a gown of green and gold brocade with a pattern of lilies, and over it a wine-colored mantle, hemmed with gold, and with a broad gold band richly tooled and set with gems at the shoulders. The mantle is joined across the breast by a gold clasp of similar workmanship to the band, and by cords suspending a tassel of the same metal. In the right hand is a palm, the sign of martyrdom, and the left holds the edge of the mantle. On the head is a crown which is tooled in the gold of the background, as is also the halo. The spandrels at the corners above the arch are decorated with a floral ornament in red and black, on a ground of tin-foil, and in the center appear the vestiges of a name still decipherable as S. AGNES. This

name, however, refers to the figure which occupied the compartment above this panel in the original disposition of the altar-piece. The Queen-martyr, whom our picture shows, is in all likelihood Saint Catharine, though her usual symbols, the wheel and the book, are lacking. Her grave, thoughtful face and noble bearing fit perfectly the legendary characteristics of Saint Catharine, the type of womanly wisdom, who was invoked as the inspirer of good counsel, the especial patroness of learning, and the protectress of colleges and universities.

Though only a detail from a larger work, this painting worthily exemplifies many of the particular qualities of the Sienese School at the period of its highest development, a period which hitherto has been unrepresented in our collection. Pietro and Ambrogio Lorenzetti are the greatest names of this time. In them, the Byzantine tradition, paramount throughout the fourteenth century in their city, is transfused by something of the higher purpose that had been revealed by their great contemporary, Giotto, in neighboring Florence, Pietro, especially, showing a rare appreciation of expressive gesture, character, and the significance of things. Withal, there is no abatement in his work of the peculiar virtues of the Sienese School—the feeling for decoration, the love of rich ornament and exquisite color, or the strange and exotic type of beauty, the common property of all who derived from Duccio. These are the qualities which are found in our panel, together with the others learned from Giotto as well, to the extent that the nature of the work and its deliberately sculpturesque arrangement permit. The dramatic power, which at will Pietro discloses, is necessarily subdued in a work of this purpose. The subservient part of an altar-piece was made to take its appro-

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SAINT CATHARINE
BY
PIETRO LORENZETTI

prate place, in expression as well as decoration, with regard to the rest. It bore the same relation to the whole that an architectural feature, a window or a niche with a statue, does to the design of the façade of which it is a part. B. B.

AN ITALIAN BOW AND QUIVER OF THE RENAISSANCE. — Mr. John Marshall, writing from Rome, called the Museum's attention to an early set of archer's arms, including bow, arrows, and quiver, which were not only of European origin, but of high epoch, believed to be of the fifteenth century. Arms of this kind are, of course, well known in historical pictures, but actual specimens, any in fact more than a century old, are exceedingly rare. No one took the pains to preserve them when they were common, for one reason, because bows soon lost their strength, hence became valueless, and for another, because they were rarely ornamented or enriched, to give them interest as objects of art.

The specimens in question, which were in the hands of a Roman antiquary, proved to be of artistic as well as of archaeological merit. The bow, especially, was not only a good one, but richly decorated. Each horn tip was developed into a dragon's head, and the flat face, now inverted and becoming the concave side of the bow, bore a delicately traced Italian ornament, painted with free strong lines in yellow on a dark red ground.¹ The first impression was that the arm was oriental or semi-oriental, since its type was distinctly Turkish, and it was built up of the characteristic parts of eastern bows — an outer layer of sinew, a middle of wood, and an inner of horn. But further examination showed that these were not put together in the oriental fashion: then, too, its ornaments gave proof that the bow was not eastern but Italian. Decisive in this matter was a coat-of-arms which appeared delicately painted, below a transparent plate of horn near one of the tips. This showed (as Messrs. R. T. Nichol and B. M. Donaldson have kindly determined for the writer) that the objects belonged to, or were connected with a branch of the well-known Neapolitan family Cepece-Galeota.

¹See the head-band on page 99.

The quiver is cylindrical in type (about 70 cm. long) and fairly well preserved, shaped in calf-skin over a wooden button-like terminal, and decorated with applied ornaments of leather upon silk velvet, red and green. From the foremost of these ornaments hangs a long fringe of green silk, of which, however, only a few strands (20 cm. long) remain. A number of arrows are present, which are short (62 cm.), made of larch, light (31 grammes), with small heads and traces of four guide feathers on the neck, which is also decorated with color in bands and lines, in some cases gilded.

The objects, it was found, had an excellent provenance. They were discovered in the lumber room of a church in northern Italy (near Brescia?), where they had formerly hung above an ancient statue of St. Sebastian. We infer, accordingly, that the objects represented an *ex voto* of a time of plague, when St. Sebastian would have been the saint of recourse.

Reference to Italian "documents" of the fifteenth and early sixteenth centuries leaves little doubt as to the dating of our accessions. A similar bow, showing even the type of ornament on the outer face, was figured by Benozzo Gozzoli, who died in 1498. A similar type appears in one of Carpaccio's paintings, which antedates 1520. Still another, of like form, is shown in a Martyrdom of St. Sebastian, by Giacomo da Milano, dated 1524. There is a fresco in Ferrara in the Palazzo Schifanoja in which a similar bow and quiver appear at a date not far from 1480. We may mention also the bow and quiver shown in a fresco by Pinturicchio in Rome, in the Borgia apartments, earlier than 1513; and finally the bow in one of Signorelli's St. Sebastians, which antedates 1523. The present objects, therefore, probably date between the later years of the fifteenth and the first decades of the sixteenth century.

As far as the writer can learn, the present bow and quiver are not only the best but the earliest of their kind extant. The only ones which at all approach them in quality or in period, though these are probably later by about a century and are not defi-

nately of European origin, are preserved in the Museo Civico Correr in Venice, where are hung the arms and trophies of General Morosini of the Peloponnese.

From a technical standpoint the present bow is noteworthy. It was large for its type (about 1.26 m. in length), excellent in workmanship, and of great strength. It is probable that the present arm would, at a pull of sixty-five kilos, have thrown a flight-arrow a distance not less than four hundred meters. This, at least, would have been the range of a similar Turkish bow, regarding which we have accurate data furnished by Sir Ralph Payne-Galway, in the appendix to his work on the Crossbow (Longmans, Green, 1907). It appears from the studies, documentary and practical, of this authority that composite bows of horn and sinew are by far the best for distance shooting, the English long bow in spite of its wide renown having an average range of scarcely more than two hundred meters.

B. D.

THE LIBRARY. — It will no doubt be of interest to readers of the BULLETIN to know that all of the books mentioned in the bibliography that appears at the end of the catalogue of the J. Pierpont Morgan Collection may be found in the Library of the Museum. In addition to the books mentioned in the catalogue, there are many others in the Library that should prove useful to those who may desire to make a study of the various arts and crafts represented in the J. Pierpont Morgan Collection, and it is hoped that both students and visitors will avail themselves of the resources of the Library.

Attention is called to the recent addition of 189 Japanese prints, among which are fine examples of the work of Hiroshige, Hokusai, Kiyonaga, Utamaro, Yeishi, and Toyokuni.

Important works and periodicals are constantly added to the Library, and it is hoped that visitors who are unfamiliar with its scope and may desire information thereof, will avail themselves of the services of the Librarian, or the Assistant Librarian.

Among the recent additions to the Library are the following works:

British School of Archaeology in Egypt and Egyptian Research Account. Hawara Portfolio of Paintings of the Roman Age found by W. M. Flinders Petrie, London, 1913. Illustrated with twenty-four portrait heads in color.

The Greenfield Papyrus in the British Museum. Reproduced in collotype facsimile, with introduction and description by E. A. Wallis Budge, London, 1912.

Minns, Ellis H. Scythians and Greeks. A survey of ancient history and archaeology on the northeast coast of the Euxine from the Danube to the Caucasus. Cambridge, 1913. With many illustrations.

Déchelette, Joseph. La Collection Millon; Antiquités préhistorique et gallo-romaines. Paris, 1913. Contains forty-eight plates and fifty-eight figures in the text.

Millingen, Alexander von. Byzantine Churches in Constantinople; their history and architecture. London, 1912. With ninety-two plates and numerous text illustrations.

Jackson, Thomas Graham. Byzantine and Romanesque Architecture. Cambridge, 1913. 2 vols. Illustrated.

Havell, E. B. Indian Architecture; its psychology, structure, and history from the first Muhammadan invasion to the present day. London, 1913. Illustrated.

Marmottan, Paul. Le peintre Louis Boilly (1761-1845). Paris, 1913. Contains 72 full-page illustrations.

Bredius, A. and Schmidt-Degener, F. Die grossherzogliche Gemälde Galerie im Augusteum zu Oldenburg. Oldenburg, 1906-1913. 2 vols. with 125 reproductions of the paintings.

Konody, P. G. The Uffizi Gallery; with fifty reproductions in color of its most famous pictures. London, 1912.

Admonitions of the Instructress in the Palace. A painting by Ku Ka'i-chih in the department of prints and drawings, British Museum. Reproduced in colored woodcut. Text by Laurence Binyon. London, 1912.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The present reproduction, on a long scroll, has been executed by Japanese artists, and it is the first time that a painting in a European Museum has been reproduced by the Japanese methods. Ku K'ai-chih is recorded in history as a very famous painter of the fourth century A. D.

Catalogue of an exhibition of Chinese applied art; bronzes, pottery, porcelains, jades, embroideries, carpets, enamels, lacquers, etc., held at the City of Manchester Art Gallery, 1913. With an introduction by William Burton, and many illustrations.

Schmitz, Herman. *Die Glasgemälde des Königlichen Kunstgewerbe Museums in Berlin*. Berlin, 1913. 2 vols. Illustrated.

The Ffoulke Collection of Tapestries arranged by Charles M. Ffoulke. Privately printed, New York, 1913. With introduction by Ernest Verlant, and seventy-four illustrations, of which three are in color.

Lockwood, Luke Vincent. *Colonial Furniture in America*. New York, 1913. 2 vols.

This is an enlarged edition of the work published by the author in 1902. Among the new material is much that relates to the Bolles Collection in The Metropolitan Museum of Art. The work is profusely illustrated with 867 reproductions.

(Copy presented by the author.)

The F. T. Proctor Collection of Antique Watches and Table Clocks. Utica, N. Y., 1913.

This handsome volume contains an interesting introduction together with illustrations and descriptions of one hundred and twenty-one timepieces.

(Copy presented by the author.)

OPENING OF THE ALTMAN COLLECTION.
—By agreement between the Trustees of

the Museum and the Executors of the Altman estate, it has been decided to postpone the opening of the collection bequeathed to the Museum by the late Benjamin Altman until the autumn.

THE MUSEUM AND ITS INCOME.—On page 87 is reprinted an article published in the *New York Times* of March 1, 1914, largely in the form of an interview with the President of the Museum. It was based on information furnished to a representative of the *Times* by the President and the Director. As it presents in very clear form some of the present problems of the Museum, and undoubtedly represents enlightened information, it has been deemed desirable to reprint it in the *BULLETIN* for the information of all our members.

REPRESENTATIVES of the Museum will attend the sessions of the annual meeting of the American Association of Museums to be held in Milwaukee and Chicago from May 18th to 20th; and those of the Fifth Annual Convention of the American Federation of Arts, to be held in Chicago, May 21st to 23rd.

MR. JOSEPH BRECK has resigned his position as Assistant Curator in the Department of Decorative Arts to accept that of Director of the new Minneapolis Institute of Fine Arts. His departure will be a distinct loss to our Museum, where he has rendered efficient and devoted service during the five years that he has been connected with it; and he carries with him the confident good wishes of the Trustees and of his colleagues on the staff for success in his new and important post.

MISS GISELA M. A. RICHTER, Assistant Curator of the Department of Classical Art, has received the degree of Doctor of Letters from the University of Dublin.